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ABSTRACT

Part of series which emphasizes the need for K-12 school arts programs, this monograph describes joint projects of artists, teachers, and students. Creative collaboration between artists and the schools can take many forms. The artists involved may be professionals, amateurs, parents or community members, local university or high school students, or members of touring companies. Their level of involvement at the school can range from a single performance to a long term residency, or a situation between the two extremes - adjunct faculty member, para-professional, consultant, resource team member, featured artist, or short term resident. Some examples of the programs described in the monograph include the following. Two programs - one in San Francisco and one in Chicago - were started by parents who felt their children were not receiving adequate exposure to the arts in the public schools there. As a result of the Alvarado Art Workshop and Network in San Francisco, murals now appear in hallways and classrooms, flowers flourish in 25 schools and in housing projects, and model arts programs now exist in the schools. In Chicago, the "Urban Gateways" program provides a variety of arts resources and courses for K-12 teachers and students. The monograph concludes with guidelines for effective artist/student/teacher partnership. (Author/RM)

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# Creative collaborations: artists, teachers, and students

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## FOREWORD

Despite the unprecedented flourishing of the arts in America today, arts programs in the nation's schools have not experienced a corresponding expansion. In fact, with nationwide public attention focused on such problems as declining enrollment, vandalism, low test scores, and spiraling inflation, budgetary priorities are dictating the reduction of school arts programs. In some school districts, arts programs are being eliminated entirely.

We believe that school arts programs are *basic* to individual development and a sound education. Further, we believe that the arts should be used to stimulate learning and self-expression, and recognized as valid ways to learn. If school arts programs are to continue and expand, they require the support of educators, school board members, parents, artists, arts administrators, students, community leaders, legislators, and government agencies.

The Arts, Education, and Americans, Inc. (AEA) has established a National Advocacy Program for Arts in Education addressed to these groups of individual advocates. AEA is a national organization formed in 1977 following the publication of *Coming To Our Senses*, the Report of the National Fanel on The Arts, Education, and Americans, David Rockefeller, Jr., Chairman.

The AEA Advocacy Program, which encourages the cooperative action of these groups to ensure local level support for school arts programs, includes a public awareness campaign and consumer information service. The service provides Advocacy Program enrollees with a variety of arts in education information–the AEA newsletter, access to the AEA speaker referral service, informal consultation, and monographs that address pertinent arts in education issues and topics.

This monograph, part of an ongoing series, speaks to one or more of the aforementioned school arts support groups. While we recognize that few monographs will speak directly to everyone, we attempt in each to address a variety of individuals. We hope this monograph will prove helpful to you in your support of arts in education. If you are not yet enrolled in the AEA National Advocacy Program and would like to do so, write to:

The Arts, Education, and Americans, Inc.
Box 5297, Grand Central Station
New York, New York 10163

## ACKNOWLEDGMENTS

We wish to thank Mary Louise Bliss, Nancy Morison Ambler, and Barbara R. Strong, who shared research and writing responsibility for *Artists, teachers, and students* . . . Mary Louise Bliss, a freelance writer/researcher, has enjoyed extensive participation in arts organizations in St. Louis, Missouri, and Rhode Island. Her credits as an arts in education consultant, professional fundraiser, and college and university administrator reflect her long time special interest in nurturing and sustaining creativity in young people. AEA's National Advocacy Program for Arts in Education is coordinated by Educational Facilities Laboratories, a division of the Academy for Educational Development, of which Miss Ambler is a Project Director and Miss Strong a Project Assistant. Miss Ambler, formerly public relations coordinator for the Opera Company of Boston and educational director for Virginia Opera Association, serves as Project Director for the Advocacy Program and editor of the monograph series. Miss Strong, whose background is in arts management, is Project Assistant for the Advocacy Program and responsible for editorial and photo research for the monograph series. Alan C. Green, Academy Senior Vice President and EFL Division Director, is Project Administrator for the Advocacy Program.

We are deeply grateful to the following organizations for helping to make possible AEA's National Advocacy Program for Arts in Education and, as part of that program, the ongoing monograph series: the National Endowment for the Arts, the Charles Stewart Mott Foundation, the Ford Foundation, and the Alcoa Foundation.

AEA's Board of Directors and Advocacy Advisory Group provided insight on the shaping of the Advocacy Program, and the Advisory Group in particular spent many hours reviewing monograph outlines and drafts.

Finally, we acknowledge with gratitude the hundreds of artists, arts administrators, community leaders, educators, federal, state, and local government administrators, parents, and school board members who continue to share with us their knowledge and myriad experiences in the realm of school arts programs. Without their patient and detailed explanations of how their own programs are designed, managed, and expanded–without their special vignettes about these programs–we would be unable to produce the monographs.

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## Across the country: artists, teachers, and students

Artists are working daily alongside classroom teachers, arts specialists, and volunteer assistants in a growing number of schools across the country. These practicing artists–professional and amateur–are collaborating with students and teachers, sharing their own particular vibrance and vision. In this monograph, we will examine some of those creative collaborations– their *raison d'être;* their organizational structures; their duration and support systems. By extrapolation, we will attempt to provide some guidelines which readers may wish to utilize in forging such an alliance of their own.

The reasons for fostering collaborations are many and varied. They range from the pragmatic (i.e., to offset current school program limitations resulting from lack of funding) to the ideal (i.e., to help teachers and students become better world citizens through a firsthand understanding of other races and cultures). Briefly stated, here are some of the reasons to encourage artists working in schools.

☐ In schools with standard art and music courses, artists can complement the teaching staff by providing instruction in other arts forms–dance, photography, theatre, or crafts, for instance.

☐ Artists can help overcome arts program limitations in schools with enrollment or funding inadequate to hire arts specialists or offer a broad range of arts courses.

☐ Artists can provide direct contact for students and classroom teachers–and thus the excitement of authentic immediacy–with "live" performances, demonstrations, and exhibits, and disciplined creative expression. Such firsthand tuition can help students develop aesthetic literacy.

☐ The presence and encouragement of artists can serve as an impetus to teachers to trust the "artist" in themselves–to strengthen their personal creative abilities by developing new teaching units and exercising greater flexibility in the classroom. For teachers whose preservice training did not include exposure to the possibilities of arts in the classroom, artists can suggest new teaching techniques and ideas.

☐ Artists can encourage students as well to "risk" creativity. In so doing, students can help develop the self-confidence that is an outgrowth of the success of individual artistic achievement.

☐ Artists can prove an important source of career exposure for students, opening for them a new range of professional options. For students and teachers alike, artists can stimulate personal interests.

☐ Artists can involve students and teachers in projects which contribute to both school and community. Such endeavors help promote a sense of school "ownership," thus raising school and

community pride and reducing vandalism and truancy.

☐ By conducting master classes, giving performances, and mounting exhibits, artists working in schools can bring schools and their communities closer together.

☐ Just as artists can help unify the overall curriculum tapestry, relating their art to lessons in English, social studies, science, and math, they help connect individuals of various economic strata, religions, and cultures. The magic of special performances can capture the collective imagination of administrators, teachers, school board members, parents, and students alike. Such an experience can offer, in a microcosm, a glimpse of the international understanding that the arts can nurture.

## Artists and schools: coming together

Creative collaboration between artists, teachers, and students can take place within a seemingly endless variety of frameworks. The artists involved may be professionals, amateurs, parents or community members, local university or high school students, or members of touring companies. Their level of involvement at the school can range from a single performance to a long-term residency, or a situation between the two extremes–adjunct faculty member, paraprofessional, consultant, resource team member, featured artist, or short-term resident.

Perhaps the most frequent form of collaboration is the single performance, or visit to a school by an artist to introduce students to, or prepare them for, a full-length musical event, art exhibit, or theatre or dance production. Ideally, this type of artistic exposure is augmented by one or more media: study guides, pre- and post-performance discussions, master classes, related demonstrations or workshops, classroom visits, and sessions for teachers. Some schools schedule a series of arts events of this nature in their schools each year.

In addition to this "concert hall" tradition of relatively freestanding performances, the collaborations most often found in schools today are short-term artists' residencies ranging in duration from several days to several weeks. Longer-term artists' residencies can take place throughout a semester or school year. In conjunction with more extended residencies, artists' responsibilities may include teaching regular classes, either on their own or as part of a teaching team; sharing their individual creative discipline and its process by means of demonstrations or performances with the school and larger community; conducting in-service workshops for teachers; auditioning and conducting master classes for especially gifted or talented students; and producing plays, staging dance recitals, conducting concerts, or mounting art and

craft exhibits by school students for their peers and the community. If a residency is particularly successful, it may be extended indefinitely.

Administrative and financial sponsorship of collaborations can be as varied as the relationships themselves. An artist's visit or residency can be initiated by a schoolteacher, administrator, club, district, state education department, community arts organization, university, or other interested party.

Funding can come from a number of sources: a principal's discretionary fund; school district; state education department; Parent-Teacher Association or other service group such as the Junior League; local and state arts councils; business; foundation; or federal source, such as the National Endowment for the Arts or the U.S. Department of Education. This is by no means a comprehensive list of funding possibilities, and for additional suggestions you may wish to consult two monographs in the AEA National Advocacy Program series: Report 4, *Ideas and money for expanding school arts programs* and Report 6, *Developing financial resources for school arts programs*.

Let's look, now, at some examples of various types of collaborations between artists, teachers, and students: brief and extended collaborations in which the artists hail from the immediate community; collaborations in which the artists come from out-of-town to work in a school, perhaps as part of a touring company; and collaborations that are administered or funded as part of a national program, such as Young Audiences, Affiliate Artists, Inc., or the National Endowment for the Arts.

### *Artists from the community*

In this section, we'll visit schools in which students and teachers collaborate with artists who live chiefly in the community. Two programs we discuss–one in San Francisco and one in Chicago–were started by parents who felt their children were not receiving adequate exposure to the arts in the public schools there. In rural Bedford, Indiana, students learn the crafts of such local artists

as blacksmiths and sculptors, and in St. Paul, Minnesota, they meet together in the homes of local writers.

Visiting artists from the community bring a special dimension to a school arts program; they help students and faculty recognize that artists are *real*, that they are human, and in fact, live just down the block or around the corner. Lasting friendships can develop among local artists, teachers, and students introduced at a school visit or residency. Such friendships, aside from the personal benefits, can help create new community support for an artist's work, as well as support by the local artistic community for school arts programs.

### MURALS AND GARDENS IN SAN FRANCISCO

In San Francisco, the success of the Alvarado Art Workshop represents a model of effective community collaboration. In 1968 two mothers of students attending San Francisco public schools decided to promote their conviction that arts education is an essential part of a sound education. Ruth Asawa Lanier, a well-known sculptor and member of the city's art commission, and Sally Woodbridge, an art historian and craftsperson, queried community artists to determine their interest in sharing time and talent at Alvarado School. Several artists expressed a willingness to participate, and the two women secured official permission from the school's acting principal and the district administration for an arts workshop.

Thus was born the Alvarado Art Workshop–with no budget, no staff, and no work space. Since then, hundreds of artists, parents, community volunteers, and students have contributed to the program's success. Early efforts–like those of Ruth Asawa Lanier and Sally Woodbridge, who mixed batches of baker's clay from flour, salt, and water in the Alvarado cafeteria–have grown to include a network of schools throughout the city and a monetary program value of $430,000 in 1980–81.

Murals now blossom in hallways, walkways, and classrooms in schools and the main office of the city board of education, replacing battleship gray spray painted with graffiti. Across the city, they appear like a mirage in alleyways, on piers and storefronts–many with the vibrance of ethnic celebration. Sculpture, flower planters, and vegetable gardens now replace barren school yards. Scarecrows, daffodils, and Swiss chard flourish in 25 schools and in housing projects.

Puppetry, weaving, mosaics, origami, sheep shearing, planting seeds and reaping their fruits, scoring stained glass, embroidery, milk carton sculpture, batik and linoleum block printing are only a few of the arts experiences originally inspired by the Alvarado Workshop and now alive in schools throughout the Bay City.

The John Swett Alternative School in downtown San Francisco is one of the schools in the Alvarado network. Its model arts intensive program for K–5 students, funded with a $20,000 grant from the California Arts Council and matched by Alvarado Art Workshop funds, includes a variety of arts activities

Augmenting a faculty of 10 classroom teachers and 11 paraprofessionals are five artists specializing in dance, theatre, visual arts, music, and poetry. Rather than working with students in special settings isolated from their classroom teachers, the Swett School arts program focuses on artist and teacher working together in the classroom. Smaller workshops for students do take place, however, and artists hold in-service training sessions for teachers so that they in turn can increase their use of the arts in classroom activities.

Artists also work together with teachers to expand students' career horizons. During the current school year, for instance, special emphasis on career education is highlighted through the social studies curriculum. In conjunction with this aspect of the Swett School arts program, each of the five artists serves as a professional role model, relating special activities from his or her individual arts discipline to social studies in an attempt to heighten the awareness of children to careers in the arts.

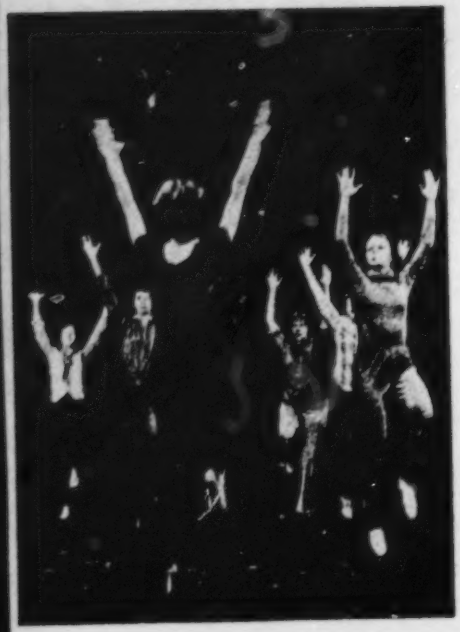
## URBAN GATEWAYS FOR CHICAGO STUDENTS

"The principal and teachers at Raymond School felt the poor achievement scores of their students didn't reflect the students' actual potential, and they were looking for something which would take the students beyond the limitations of their environment," explains Jessie A. Woods, executive director of Chicago's Urban Gateways. "After we brought our arts and education program in, we saw progress."

Urban Gateways is a private nonprofit arts and education agency serving over 600 schools in the six-county Chicago metropolitan area. Using funds made possible by the National Endowment for the Arts, the U.S. Department of Education, the Illinois Arts Council, the City of Chicago Department of Human Services, and corporations and foundations, Urban Gateways provides a variety of arts resources and programs designed for K–12 teachers and students. In addition, the program charges fees to offset the costs of services rendered each participating school.

Among the arts education resources provided by Urban Gateways:

- ☐ In-school performances and student workshops, which offer programs in drama, music, dance, and the visual arts.
- ☐ Artists residencies, which provide an in-depth learning experience for both students and teachers. Artists focus on one art discipline or ethnic or cultural group, working with the same students throughout their stay in the school. Residency components usually include an in-service workshop for teachers; classroom sessions with selected students; and a culminating activity and exhibit, presentation, or field trip planned by the artist and teachers together.
- ☐ Student matinees, which provide students with an opportunity to attend performances in Chicago's theatres and concert halls.



☐ Teacher workshops, led by experienced professional artist/teachers, are available for two-hour sessions. Designed to introduce teachers to an individual art form, the workshops give them actual experience with techniques for relating the arts to the classroom learning experience.

Thirty-two artists are employed full-time each year by Urban Gateways to provide program services and conduct arts events at participating schools. Jessie Woods is proud of her program's employment of artists who, as she says, "might have gone elsewhere" were it not for that employment.

She is also proud of her volunteers, to whom she refers as "the meat and potatoes of this organization." Mrs. Woods herself was a volunteer at Urban Gateways–in fact, its volunteer founder in 1961. At the time, she was a homemaker and arts lover with a son attending the Raymond Elementary School on Chicago's South Side. She and several other Raymond parents decided to raise funds for an arts program at the school. Their efforts were successful, and the program grew, school by school. By 1965, 65 Chicago inner-city schools were involved with Urban Gateways, and continued operation on a volunteer-only basis became impossible.

At that time, Mrs. Woods was appointed the organization's executive director, and the program began its remarkable growth to the $1-million program it is today.

"We learned that the arts cannot be separated from the general process of learning," says Jessie Woods. "This is where we're moving and we hope to continue."

### A SMITHY AND A SCULPTOR IN INDIANA

In Bedford, Indiana, the frequent collaboration of local artists and district teachers serves to broaden the schools' arts curriculum while encouraging teachers to make greater use of the arts in their classrooms. Although North Bedford–Lawrence High School offers standard courses in the visual arts and music, arts education coordinator Emily Stuart

went further afield to provide arts experiences for students. To date, a number of classes have been led by artists from this predominantly rural community, and artist-teacher workshops are regular events. Local artists also act as resource persons for art and music classes.

For instance, a local blacksmith relates for folklore classes stories heard over the years in his shop. The blacksmith also meets with sculpture classes to discuss their tools. Home economics students have the opportunity to meet with artists specializing in traditional and contemporary textile design. Physical education students work with a modern dance group from nearby Indiana State University.

Of particular interest is North Bedford High's long-term sculptor-in-residence program. For four years a local sculptor has worked with students, using the abundant local limestone as the sculpting medium. His activities at the school, funded with the help of the Indiana Department of Public Instruction and the Indiana Arts Commission, have attracted widespread community interest. And as local residents understand and appreciate this and other arts traditions, programs like the ones in Bedford are being adapted at schools in surrounding locales.

## COMPAS POINTS THE WAY IN ST. PAUL

COMPAS (Community Programs in the Arts and Sciences) is nationally recognized for its innovative community-based educational outreach and performance programming in St. Paul, Minnesota. Funded by federal, state, and local government agencies, arts councils, foundations, and corporations, the community arts agency cuts across age, income, and ethnic strata, involving well over 100,000 people annually in the varied art forms it represents–dance, drawing and painting, theatre, fibers, poetry, sculpture, puppetry, music, photography, and environmental design.

COMPAS' Minnesota Writers in the Schools Program, for example, sponsors school residencies for poets, playwrights, and fiction writers. The residencies generally run one to two weeks, but some extend to eight weeks. More than 110 residencies are scheduled during the 1980–81 school year, placing 30 artists in 75 schools.

Since its inception over a decade ago, the Writers in the Schools Program (formerly Poets in the Schools) has provided the opportunity for published authors to work with students, arousing a curiosity, creativity, and energy evident to teachers, principals, and parents. For instance, a special emphasis on the writing of native American students has resulted in *Time of the Indian*, a nationally recognized anthology published annually and used in schools across the country.

Out to Meet the Writer, another facet of the Writers Program, is a tutorial program for 150 gifted young writers selected from 28 St. Paul schools. The program's personal exchanges between professional writers and high school students take place in writers' homes, with groups numbering 10 or fewer young people.

A typical writer participating in the COMPAS program in the schools spends half-days with individual classes of 15–25 students. The remainder of the school day is spent with teachers, sharing with them ideas and techniques for teaching creative writing. The COMPAS Writers Program, one of the oldest and most extensive of such programs in the United States, attributes a large measure of its success to the all-important involvement with teachers and the larger community.

*Artists from out-of-town*

Now let's look at some collaborations in which artists in schools are guests from out-of-town. At a high school on Long Island, New York, artists from internationally acclaimed arts groups perform for students and interested community residents. Across the continent, Western Opera Theatre presents full-length performances and participates in educational residencies in 17 states. For students in rural Oklahoma communities, the state's Department of Instruction "packs the arts up and trucks them around." Finally, in California's Mountain Empire School District, a "music van" brings instrumental instruction to isolated students.

Visiting artists from out-of-town bring with them the excitement that comes from "town," whether it be Campo, California, or the glitter of New York's Lincoln Center. They bring new possibilities, the reality of the arts world, and, in some cases, new levels of professionalism.

ARTS AT NOON ON LONG ISLAND

In the Herricks Public Schools in New Hyde Park, New York, students in grades K–12 can choose from a rich variety of arts offerings available to them as part of their district's comprehensive arts curriculum. Courses in the visual arts and vocal and instrumental music, as well as theatre and dance at the secondary level, are augmented by professional artists' residencies during the school year. Recent artists-in-residence funded by grants from the New York State Council on the Arts and matching monies from the school district include a poet, a photographer, and an architect. Dancers from the troupe led by Jacques d'Amboise, working with coeducational classes of fifth graders, stress the athletic and aesthetic qualities of their medium.

A strong sequential arts instruction program with practicing artists-in-residence backing up an able teaching staff–what more can students ask of their school? As if in response to the magical wish–a chance to see famous artists perform–the Herricks Public Schools instituted its Arts at Noon performance series. What began as a modestly funded series of assembly programs now is a full-scale, sophisticated showcase of talent, worthy of any first-rate box office impresario.

Performances by such renowned groups as the Alvin Ailey Dance Workshop and Juilliard Chamber Orchestra, and touring subsidiaries of the New York City Opera and American Shakespeare Theatre, are given throughout the school

year in the auditorium of Herricks High School. The well-publicized events, funded in part by the district's cultural arts budget, are free to the general public and draw large audiences of parents, business executives, senior citizens, and other community members who sit side by side with district students.

WESTERN OPERA THEATER:
NORTH TO ALASKA

During its current six-month season, Western Opera Theater, the educational and touring subsidiary of the San Francisco Opera, will give 40 to 60 performances in 17 states. Twenty-five singers, musicians, and technicians will present full-length, fully staged costumed performances in each tour community, as well as educational residencies in many.

Because many of its performances are sponsored by local arts organizations, WOT works to involve the total community in its performance-related activities. Most residencies take place during a time span of one to three days. In addition to performances for adults and schoolchildren, in many communities there will be technical workshops, master classes, and seminars on the myriad components of an opera–singing, dancing, acting, acrobatics, costumes, lighting, props, sound, set design, staging, prompting, and backstage crew responsibilities. In some schools, students will assist the cast and crew as they prepare for performances.

In Alaska, for instance, students in Sitka, Juneau, Ketchikan, and Anchorage, will receive free tickets to WOT performances of Gounod's *Romeo and Juliet* or Donizetti's *The Elixir of Love*. Educational services for each school will vary, but background materials include study guides and tape recordings available to teachers prior to performances. In some schools, artists will visit classrooms to prepare students for the performance they will attend.

"TRUCKING THE ARTS AROUND"
OKLAHOMA

Oklahoma's school districts total 623, with enrollment in 400 listed at under 500 students. In 87 districts, student enrollment is under 100 students. How can the arts be brought to these rural schools? "You have to pack the arts up and truck them around," responds Melinda Lucas, arts resource specialist for the Oklahoma State Department of Instruction.

In a state as predominantly rural as Oklahoma, more than the arts themselves must be trucked about if school arts programs are to function efficiently and effectively. The department's Arts Resource Team Services, a Title IV-C project with an annual budget of approximately $100,000, is designed to assist in the overall planning of school arts programs in the state's more scarcely populated areas. The project, which encompasses 77 schools in seven counties, paves the way for arts resource specialists to move about the area, functioning as arts coordinators and resource persons.

Melinda Lucas, who works in a rural three-county area, organizes tours which truck performing artists from the University of Oklahoma at Norman to backcountry schools. In addition, she leads in-service teacher training workshops. She prepares student study guides that, through preparation and follow-up, tie the performances to daily classroom exercises.

Her vigor and enthusiasm, as well as state and federal investments, are paying off. Several schools now have pooled their resources to fund a poet-in-residence.

MAKING MUSIC IN THE MOUNTAINS

The Campo, California, Mountain Empire School District stretches across 750 square miles–from 60 miles south of San Diego to the Mexican border. Commercial television reception is poor, and there is no access to public television with its wealth of cultural programming. Because of the distance from cities, it is difficult to arrange concerts and other arts performances for the community in general or its schoolchildren. To compound the problem for students, there was no music program for elementary students until six years ago. That was when district music and drama teacher Joanne Skinner, a veteran of 17 years of teaching, and several colleagues initiated the Music Van.

The Van, a large mobile home completely redesigned and refitted for music instruction, pays weekly visits to each of the seven elementary schools, as well as a junior high and senior high school in the sprawling district. Fourth graders, according to the Van's crew of instructors, receive pre-band instruction. Fifth graders have the good fortune to experiment with up to five instruments, and then, as sixth graders, select one for intensive instruction. Students entering seventh grade are eligible to join the Junior High School Band.

During the Van's first three years in operation, the program was financed with district funds matched by the county. With its success, however, the Van program now is funded entirely by the Mountain Empire School District.

*Artists as part of a national program*

The Young Audiences Learning Through the Arts program in Greater Kansas City and the school visits of an Affiliate Artist in Fall River, Massachusetts, are only two examples of collaborations between artists, teachers, and students that take place under the aegis of a larger national program or network. In both instances, the national organizations facilitated the collaborations by screening artists for their talent and ability to communicate well with students, and then assisted in "matching" artist and community. However, at other sites we'll discuss in this section–the Architect-in-Schools program in New Mexico, the Folk Arts program in Florida, and the Dancer-in-Residence program in Rhode Island–the schools themselves selected the artists and then applied for and received program funding through the National Endowment for the Arts.

"FREEING UP" IN INDEPENDENCE, MISSOURI

"Our school is in a protected middle-class neighborhood, and it's important for the students to free up and experience events firsthand," explains Al Van Iten, principal of Sycamore Hill Elementary School in Independence, Missouri. The school's arts program, coordinated in conjunction with Young Audiences, Inc., is helping children do just that by actively encouraging free expression and participation.

For three decades, Young Audiences, a national arts-in-education organization with a network of nearly 40 chapters across the country, has sponsored live performing arts education programs in schools. Young Audiences auditions, selects, and trains over 1,500 professional artists, then works with its local chapters to match artist and community. The programs are funded by school districts, Parent-Teacher Associations, foundations, corporations, and federal, state, and local government agencies.

The metropolitan Kansas City (Independence, Missouri, and Kansas City, Missouri and Kansas) Young Audiences chapter has designed and is administering one of Young Audiences' model arts and education programs. Now in its third year, the area's Learning Through the Arts (LTA) program has expanded the role of the visual and performing arts in the standard curriculum of local schools.

Sycamore Hill is one of the most successful Learning Through the Arts schools. Like all LTA public, private, and parochial schools, Sycamore Hill's program began with assessing teacher interest and forming an LTA advisory committee composed of interested and participating classroom teachers, principal Al Van Iten, school arts specialists, and parents.

The factors that have contributed to the success of LTA at Sycamore Hill are the very factors that Young Audiences suggests will contribute to LTA success at any school:

- ☐ enthusiasm of teachers
- ☐ active teacher involvement and commitment to training and classroom sessions
- ☐ cooperation and involvement of the building principal in residency design and implementation
- ☐ participation by interested parents.

At Sycamore Hill, teachers and artists meet together, discussing students' skills and compiling lesson plans and activities, *before* artists work with students in the classroom. Teachers also can receive in-service arts training, for which they receive graduate credit, at the University of Missouri at Kansas City.

Participating this year will be local dancers and actors, and a local art gallery. The dancers, for instance, will attempt to instill in teachers and students a sense of emotional freedom, a way of demonstrating feelings through movement. Vocabulary skills also will be incorporated in the movement classes, with students using their bodies to express concepts like "rigid" or "smooth." The art gallery, which will conduct tours of its collection, will relate paintings to subjects students currently are studying. In addition, it will provide students

with a behind-the-scenes look at a professional career option–gallery ownership and art connoisseurship.

Says Al Van Iten: "Learning Through the Arts gets Sycamore Hill's children involved, participating. The arts bring a variety of teaching and learning techniques and approaches into the classroom, and teachers and students enjoy school. As a result, there is a natural chain reaction of good feelings that emanate out of the school into the community and ultimately the home. The PTA in Independence has been recognized as one of the most outstanding in Missouri."

A DRAMATIC AFFILIATE ARTIST VISITS A NEW ENGLAND MILL TOWN

"I'd forgotten what it's like to be 10 years old and think that people are born into their professions," laughed actor Dan Diggles as he recounted his Affiliate Artist appointment in Fall River, Massachusetts. This southern New England mill town, characterized by its Victorian homes and endless granite textile mills, was Diggles' home-away-from-New York-home for eight weeks as he performed for factory workers, churchgoers, service clubs, prisoners, shoppers, schoolchildren, and other audiences.

Affiliate Artists, Inc., a national resource for the performing arts, seeks to build grass roots audiences and corporate support for the arts while promoting career development opportunities for young dancers, singers, musicians, actors, and other professional performers. Mr. Diggles' appointment in Fall River, funded by Aetna Life and Casualty Foundation and arranged by a local arts council, is somewhat unique among Affiliate Artist appointments, given the high percentage of time–two weeks–he spent in schools.

In three elementary and middle schools, the actor's discussions with students ranged from ballet to stage presence and technique to television programs. He emphasized the disciplined step-by-step hard work involved in his own development as a performer and stressed that his success was far from "instant." Classes were so enthusiastic about his performances for them–and discussions with them–that teachers and administrators were incredulous at the excitement in the classroom. For Dan Diggles himself, his work in schools was a learning experience, too. Adjusting his performances to different age-groups and developmental experiences was a "new and challenging adventure in itself," he explains.

For his students, perhaps, the culmination of the Affiliate Artist's appointment was their own participation in live theatre. With his guidance, they created, produced, and starred in a three-act melodrama for a local arts festival. After Mr. Diggles met with each class for six 90-minute sessions, the show was ready to go on. (Though time was limited, teachers had insisted on creating costumes for their young tutelages.) On-stage, as Mr. Diggles narrated, students mimed the action. Other students, scripts in hand, enacted a chorus role, reading dialogue and providing lively sound effects as required.

### THE BUILT ENVIRONMENT IN NEW MEXICO

In New Mexico, as well as in other locales nationwide, architects collaborate with teachers and students. Their work is funded in part by the Architects-in-Schools program of the National Endowment for the Arts. In Cuba, New Mexico, Terry Conrad has worked as architect-in-residence at several rural elementary and secondary schools. During three school years, he has worked with Navajo and Apache students in schools with enrollments ranging from 100 to 250 persons. Mr. Conrad also works with teachers at the schools, instructing in architectural terminology, design principles, requisite tools and materials, and possible classroom projects for the students.

Mr. Conrad's students learn design and construction skills indigenous to their heritage and region, as well as contemporary solutions to local built environment issues. For instance, after locating native clay, building a kiln, and making adobe bricks, the students assisted in building a Navajo hogan by installing a floor of red earthenware tiles.

At their high school, the architect's students designed and painted a 4,000-square-foot mural in the cafeteria. Because the school had serious drainage problems, the class also determined the reasons for the complications and designed a new drainage system to combat the problems. After submitting its plans and proposed expenditures to correct the situation to school district officials, the class received funding to carry out the project. Parents and neighbors joined Terry Conrad and his students in contributing time, labor, and funds to landscape the newly designed high school grounds.

### HELLENIC ARTS IN FLORIDA

Approximately one-third of the 12,000 residents in Tarpon Springs, Florida, are of Greek descent. Many of their ancestors were sponge divers who brought their profession with them when they immigrated from the Dodecanese

Islands at the turn of the century. Today, although the sponge industry has declined, the Hellenic culture remains a strong local influence, especially strong at Tarpon Springs Middle School.

Tarpon Springs teacher/folklorist Kathleen Monahan approached the Fine Arts Council of Florida several years ago for funding for a cultural arts project that would utilize the talents of community artists. She envisioned members of the community employed part-time to teach and demonstrate aspects of contemporary Greek culture, including music, dance, and such domestic arts as sewing, cuisine, and embroidery. The lecture/demonstrations in turn would fit into the framework of the school's music, physical education, art, and home economics curricula. The Council allocated funding for her program, and it was initiated in 1978.

Now in its third year, Kathleen Monahan's program enjoys increasing success and expansion. Its original artists–a bouzouki player, singing teacher, and several dancers–have welcomed others as their colleagues. A program translator/coordinator, as well as a community steering committee, was appointed, and the program received funding from the National Endowment for the Arts Folk Arts program.

Student bouzouki instrumental ensembles and singing and dancing groups, unwilling to discontinue their activities after the allotted nine weeks of instruction, established a volunteer after-school Greek music program. Among the ensembles' many public appearances was one for the local school board. The board promptly increased its program funding, and the city government agreed to donate office space, equipment, telephones, and an administrative assistant. The program now has expanded from the sixth through the eighth grades, with plans to reach other area elementary and secondary schools.

### ESPRIT DE CORPS IN RHODE ISLAND

For nine years, dance teacher Joyce Dapper has instructed hundreds of students at Rhode Island's Cumberland High School. Throughout this period, she has steadily nurtured the school's dance program, convincing the school department to match program funds allocated for dance residencies by the Rhode Island State Council on the Arts, the New England Foundation for the Arts, and the National Endowment for the Arts.

Joyce Dapper's program now is an outstanding example of the NEA Dancer-in-Residence program. Her collaborations with other dancers range in duration from daylong visits to six-week residencies, and include local and regional dance companies as well as many individual artists-in-residence. While most NEA dance residencies involve local dancers only, the Cumberland High School program is a broader one. In addition to Bella Lewitzky, for example, recent visiting dancers include artists from Seattle, Boston, and New York.

A six-week dance residency in 1979 proved so stimulating to the entire school that the dance program itself now is expanded into a 25-week interdisciplinary arts program in which dance plays a major role. During the current school year, 50 young dancers selected for their

talent, interest, and aptitude meet daily for 90 minutes in a series of ambitious classes. Alternate days are devoted to psychomotor and creative learning experiences on the dance floor, with every other day spent in the pursuit of classroom activities focusing on dance history, anatomy and kinesiology, and career opportunities in dance composition, therapy, and production.

In addition to concentrated work with the student dancers during his three-week fall residency, Cumberland High's dancer-in-residence conducted workshops for special education classes, elementary school children and their parents, and local professional dancers. He also participated in a variety of interdisciplinary activities. For instance, advanced French students were treated to an exploration of French provincial folklore and traditional dance.

Also in residence in the 1980–81 school year are a mime, a composer, and a visual artist. Their work, together with that of the professional and student dancers, culminates in a series of special inter-arts festivities in the spring.

## Collaborations: reaping the maximum potential

The potential of collaborations between artists, students, and teachers is great. To reap the maximum potential, however, requires planning, preparation, and give-and-take among those collaborating. From the rich mix of collaborations we have discovered and reviewed, and from our discussions with those who have been involved in the programs, we offer now some guidelines for effective artist/student/ teacher partnerships.

*Paving the way: determining your goals and objectives*

Why are you considering an artist's visit or residency at your school? Do you hope to complement your existing arts program? Will the artist teach new skills or demonstrate professional competency in art forms currently offered at your school? (Visiting artists *cannot* replace or comprise an arts program.) Do you plan

to introduce students to career opportunities? Do you want to offer teachers new ideas to promote more exciting or innovative classroom experiences? Do you expect to heighten school morale?

These are decisions you will want to make before deciding on a specific type of artist or arts experience, for a visiting artist rarely can be all things to all involved. Perhaps of more importance, you may find it difficult to evaluate the artist's visit or residency if you have not first defined your goals and objectives. Remember: in this crucial planning stage, it is important to involve as many key personnel, students, and funders as possible. Their sense of program "ownership" will only contribute to its overall success.

### DEFINING THE ARTIST/SCHOOL PARTNERSHIP

It is best to avoid any possible miscommunication about the logistics of an artist's visit or residency. While this point may seem obvious, why risk anything less than a collaboration that moves along smoothly? Seemingly trivial considerations, not dealt with effectively prior to initial talks with artists, may arise later and impede partnership progress.

For example, who will coordinate the residency? Will the artist visit individual classrooms, or have a room of his/her own? Where will that room be? Exactly when–and with what frequency–will the artist be in residence at your school? What will be the relationship of the artist to–and the role of–school administration, faculty, and students? Do you seek a professional or amateur artist? Do your needs require a member of a nationally recognized company, or an outstanding local artist (well-known or unknown)? If a salary or honorarium is involved, who (e.g., the school, PTA, or district office) will issue payment?

### ASSESSING YOUR RESOURCES

Before looking outside your school and community for a visiting artist, inventory available arts resources within your school and community. Is there a talented art specialist who can be released from some instructional responsibilities to concentrate in-school primarily on, say, photography or dance? Are there exceptionally talented students who can offer arts instruction to their fellow students and faculty after school or during lunch hour? Is there a PTA member who is a potential dancer-in-residence? Can staff members from the local arts council deliver monthly lectures/demonstrations on careers in the arts? Will an artist associated with your local museum or symphony collaborate with you? Is it possible to team up with the fine arts department of your nearby college or university? Such an arrangement might offer college students course credit for their arts-related visits or residencies at your school. Look to your local arts council for help in suggesting community arts resources.

If your community does not have an arts council, contact your state arts council, state department of education, a chapter of Young Audiences, or an Alliance for Arts Education state committee.

## SELECTING AN ARTIST

More than likely, you will have little difficulty identifying many excellent artists with whom you could form satisfactory partnerships. The challenge will be to select those artists (or that individual) whose talents, qualifications, and ability to communicate well with students and adults best fit your needs. On the other hand, it is important that your school and the sort of collaboration you envision fit the needs of the artist. In short, you may engage an artist who is at the zenith of his or her profession. However, if that artist cannot communicate well in the classroom, or does not enjoy working in partnership with the faculty, the visit or residency probably will not realize its potential.

Where do you begin? After analyzing your resources, begin your hunt for an artist as you would any other employment screening procedure. Review résumés, dossiers, portfolios, and, if appropriate, conduct interviews and auditions. Request references and follow up on them. Be sure to ask the goals of the *artist* in seeking a residency. Finally, before the selection process is complete,

have the artist meet with key personnel with whom he/she will be collaborating. Better than any other means, such a meeting will give you an idea of the latent chemistry between the individuals.

*Reinforcing the collaboration: cementing the partnership*

SCHEDULING ORIENTATION SESSIONS

Artist/teacher/administration orientation sessions are important to ensure that program goals and implementation plans are understood. The point of these initial sessions is to cement a partnership in which artists and teachers play integral roles. Speaking a common language–and casting aside confusing "art" or "education" jargonese–will help get the relationship off in the right direction.

Orientation sessions are a time to ask questions. For instance, an artist will want to know the type of students in a particular class and what they are studying. Teachers will want to know how an artist plans to contribute to students' current studies. Together, they can design those classroom activities that will be the most illuminating for their students. In mutual planning and "team teaching," there will be less tendency for either the artist or the teacher to upstage one another–either onstage or offstage. Neither artist nor teacher should perceive the other as a "threat" or "nuisance," and well planned, honest orientation and planning sessions go a long way in helping to negate such fears.

Orientation sessions are important for students, as well, if they are to reap the maximum potential of an artist's visit. Classroom and subject teachers can prepare their students in advance for an artist's visit or residency. Students can be briefed on why the artist is coming, how he or she was selected, the artist's professional (and personal) background, and activities the artist, teacher, and students will undertake *together* in the classroom.

PROVIDING SUPPORT SERVICES

Without support–attitudinal as well as tangible–an artist-in-residence at a school can feel and quite literally be a stranger in a strange land. A school can easily provide the obvious forms of support (e.g., materials such as clay and paper) as requested by a visiting artist. The less obvious forms of support are equally crucial to making the artist feel welcome.

For instance, in many urban schools, doors to the building are locked to those outside. Has someone (preferably the individual coordinating the visit or residency) informed the artist which door to approach for entry? "You can walk around an entire block, attempting to enter at each door, if you don't know which entrance is used," said one visiting artist, frustrated and late for class. What about the school guards? Have they been alerted to the presence of a newcomer? If not, the situation of being stopped for identification could prove a mental roadblock, as well, for an artist. Have faculty members been alerted to the artist's visit? If not, they may glare at the intruder drinking "their" coffee in "their" lounge.

Have teachers and students cleared their classroom space in preparation for a visiting dancer? If not, the artist will have to spend time clearing the space on arrival in the room, thereby losing valuable time, energy, and the "moment"- that mysterious point in time just before the artist creates magic.

After an artist has spent time performing, it is important that he or she have a quiet place to rest and make notes, for future reference, on the performance itself and the students' reaction to it. Has such a space been made available for your visiting artist? Obviously, such concerns should not be the sole responsibility of the school. If a school has never participated in an artist's residency, even the most careful planning can sometimes fail to anticipate *all* of an artist's needs while in residence. The artist *also* has the responsibility of requesting such necessary support services as classroom preparation and coffee cups.

Neither partner–the artist nor the school–should assume that the other is blessed with ESP.

## SHARING THE PROGRAM

The visit or residency of an artist in your school is a special event, to be shared with as many individuals as possible, given constraints of quality time and space. During the preplanning stages of the visit, discuss the possibility of the artist holding master classes for arts specialists and gifted students in your school. The classes also might be open to arts specialists from nearby schools, or the fine arts faculty of your local college. If the artist plans to visit only one classroom, perhaps students from another class could join ranks for the day–or part of it. Of special importance is the opportunity for teachers throughout the school to meet with the artist during in-service training workshops.

Sharing "your" artist with the community-at-large can be one of the most important aspects of the residency. Parents, school board members, district officials, and funders will have the opportunity to see an artist's performance or view painting and sculpting progress. Watching the intense self-discipline and hard work of the artists, recognizing the many ways in which arts can be related to students' standard curricula, and swept along by students' excitement and curiousity, your audience may well be allies, if not full-fledged patrons, of your program by the time they leave school.

Such an occasion is an exceilent way of saying "thank you" to the volunteers, both at school and in the community, who helped make possible the artist's residency at your school. It also is a superb way of publicizing your program to the community-at-large.

## EVALUATING COLLABORATION EFFECTIVENESS

Periodically throughout the artist's residency, you will want to conduct evaluation sessions to determine the program's effectiveness. There probably will be a natural evolutionary process during the residency, and such periodic meetings will help ensure that it continues in an effective direction despite any transition in tone or presentation. The periodic sessions, as well as a final wrap-up session, probaby will include those directly involved: the artist, faculty, and administration. If students are not present at the gatherings, their opinions regarding the artist's visit might be solicited prior to the meeting and presented for group consideration at the sessions. If the artist meets with individual classes, teachers and students can complete evaluation forms after the visit. Undoubtedly the artist, too, will wish to make notes–positive and not so positive–regarding the classroom visits. A final record of documentation may take the form of journals (kept by artists, teachers, and students) of day-to-day activities during the residency.

What constitutes an effective collaboration? There are some black-and-white areas of measurement, such as higher attendance rates on the part of teachers and students, and greater classroom participation on the part of students. There also are those intangible qualities that often are directly attributable to an artist's visit or residency: a new pride in the school's physical environment (the beauty of a courtyard and gardens, recently created, can prove highly infectious); a new enthusiasm and risk-taking on the part of teachers as they test new ideas and teaching approaches; a new community attitude regarding the "younger generation;" new career possibilities and a new serious self-discipline among students; new after-school arts interests among administration, faculty, and students; a new harmony and esprit among teachers, administration, and students.

We have talked here chiefly about the benefits derived by a school from an artist's visit. Artists can benefit as well from such a collaboration. For instance, they can learn from educators some of the subtle yet essential teaching skills: how to bring a class to order; how to talk with students (and how *not* to talk *to* them); how to keep order in a class without yelling or pleading. Teachers in touch with their subject matter and assured that their ideas are welcome can help artists develop and refine classroom techniques and teaching approaches for use with students of all ages. Finally, in working in a school an artist can regain childhood, with all its innocence, curiosity, and excitement. In turn, his or her own work can be infused with a novelty of expression and perception found in young ears and eyes and minds. That enthusiasm and world view is evident in the reaction of a young Pittsburgh student to a school performance by a visiting drama troupe: "I'd see the performance two million times and never get sick of it!"